

Architecture and Humanism: Robert Marquis

Robert B. Marquis, FAIA, president of Marquis Associates in San Francisco, will speak on the theme of "Architecture: A Humanist Art" and take a look at post-modernism and historicism at the Tuesday, April 19, meeting of LA/AIA at the Pacific Design Center in Los Angeles.

A wine-and-cheese reception will be held from 6:30 to 7:30 p.m., followed by the program in the PDC Conference Center. Admission to the program, which includes the reception, is \$5 per person. No advance reservations are required.

Robert Marquis views architecture as a humanist, social art—the "art of providing spaces for society's needs and activities."

"Architecture must satisfy not only the functional and economic goals of the client," he says, "but, most importantly, buildings must fulfill the psychological, emotional and spiritual needs of the user and the community in which they exist."

Marquis asks for a change in emphasis to an architectural expression that reflects the needs of the society and the users architects serve; for a humanist, contextual architecture.

"I believe that while architecture reflects its culture, it need not cater to the mediocre or worst aspects of our society," he says. "Architects must choose to express the best ideas and aspirations of our time, and return to a concern for, and commitment to, people—to humanist values."

Educated at the Academia di Bella Arte in Florence and at the USC School of Architecture, Marquis founded his firm in 1953. Since then, he has participated in every aspect of its development, from the design of all projects to an overview of office management. The firm has been recognized for its achievement in a wide variety of building types: college and university buildings, public housing, private residences, and government buildings.

Marquis Associates has received more than 55 awards for design, including two awards in the AIA Honor Awards Program



Marquis Associates, Department of Justice Office Building, Sacramento.

and the 1981 Owens-Corning Energy Conservation Award for Government Buildings. Recent projects include the Carl F. Braun Music Center for Stanford University, the Primate Discovery Center for the San Francisco Zoological Society, rehabilitation of the Yerba Buena Plaza Annex to housing for the San Francisco Housing Authority and rehabilitation of public housing at Hunter's Point in San Francisco. In 1983, the joint venture of Marquis/Wong Brocchini will start work on the \$50 million rehabilitation of the South Terminal of the San Francisco Airport.

Marquis was the Thomas Jefferson Professor of Architecture at the University of

Virginia in 1980, and he was a member of the Architectural Advisory Committee of the Jefferson Foundation from 1976 to 1979. He received a study grant from the National Endowment for the Arts in 1980 and the Albert John Evers Environmental Design Award in 1975 for "Concern With Architecture as a Social Art."

In addition, Marquis was a member of the National Board of Directors of the AIA from 1974 to 1978. He was a member of the CCAIA Board of Directors from 1964 to 1967 and president of the Northern California Chapter of the AIA. He has been a member of the AIA College of Fellows since 1970.

Downtown L.A.: The Urban Revival

Downtown Los Angeles is a well kept secret. Many people have lived in the city for years and have never visited the downtown area, or they have seen it only in passing on the freeway. The urban center of Los Angeles contains a rich social, cultural and physical mixture whose past, present and future deserve exploration. The Spring '83 SCI-ARC Design Forum, co-sponsored by LA/AIA, is entitled "Downtown Los Angeles: The Urban Revival," and has been involved in that exploration four times during the past month.

On Wednesday, April 6, the series continues with a program entitled "Downtown Los Angeles: The Making of a Community Through Housing the Poor, the Worker, and the Affluent," which will examine the individual and mutual concerns of downtown community groups. Panelists will include Paul Silvern, former economic development specialist with Skid Row Development Corporation, Tanya Tull, founder and executive director of Para Los Niños, Carol Goldstein, planner for CRA, Michael Collins, managing director of the Angelus Plaza Elderly Housing Complex, and Steven Albert, vice-president of Forest City, Dillon Inc. James Bonar, FAIA, former chairman of the L.A. Community Design Center, will moderate.

On Wednesday, April 13, downtown Los Angeles as a regional cultural center will be discussed by a panel composed of William Bushnell, producing director of the L.A. Actors' Theatre, Max Palevsky, a trustee of the Los Angeles Museum of Contemporary Art, Robert Tyler, FAIA, Joe Fay, downtown Los Angeles artist; Eve Steele, architect for Downtown Artist Living/Working Spaces, and Michael Newton, president of the Performing Arts Council of the Music Center. The discussion will be moderated by Esther Wachtell of the Cultural Resources Steering Committee of the Los Angeles Chamber of Commerce.

The final panel will meet on Thursday, April 21, and will consist of Calvin Hamilton, L.A. City Planning Director, Edward Helfeld, administrator of CRA, Carl Maston, FAIA, vice-president of the L.A. Planning Commission, Harold Katz, former chairman of the City Wide Citizens' Advisory Committee, and a representative from Metro-Rail of the Rapid Transit District. Entitled "Implementation of Dreams, Schemes and Realities," this panel will assess the future prospects of the downtown revival and will be moderated by Raymond Kappe, FAIA, director of SCI-ARC.

On Sunday, April 10, at 4 p.m., an exhibit of models, drawings and photos of the buildings presented in the lectures and panel discussions will open in SCI-ARC's Architectural Gallery, located at 3021 Olympic Boulevard, to which the public is invited. The exhibit will run until April 24. Large-screen videotape presentations of the lectures will be shown during the exhibition.

At the end of the series a Downtown Design Charrette will be held dealing with various aspects of the urban core. Architects from the downtown firms and design instructors from local architecture schools will be leading teams of students in an intense three-day exercise attempting to solve some of the problems of the urban revival. The Charrette's juried presentation, which will be open to the public, will take place on the evening of April 24. An exhibit of these drawings will open on Wednesday, April 27, at 7:30 p.m. in the Architecture Gallery, and will run until May 15.

The lecture programs begin at 8 p.m. in the 611 West Sixth Street Building, fifth floor auditorium. The lectures are free and open to the public. For more information please call SCI-ARC at (213) 829-3482.



View of downtown Los Angeles.

Dear Editor

Chicken

Our country is facing the ultimate game, a game of death. This game has been played for thousands of years, but now the realities of its nature have changed. In the past it was one against one. The consequences were small compared to the realities of our current game.

The game of chicken is played by two people racing toward each other in cars. One calls the other a chicken, over and over again, until finally the other reaches a point of explosion. Another way the game is played is by someone waiting, scared to take a new step, something he has never tried before.

The game now is nuclear war. Each side is building up its strength, awaiting a response from the other. This is a new step, one never tried in these proportions, one that will have a devastating outcome on the entire earth if continued. The more we play, the more dangerous the game gets.

No one denies the extreme danger of the game. Let us grow up; let us stop playing.

This country was built on American dreams. Let us put our people back to dreaming of our future instead of an inevitable death. Let us stop the game now!

I love the earth.

Jim Heimler
Santa Monica

Re Review

I want to thank *LA Architect* for printing Charles Calvo's impassioned review of my book, *Exterior Decoration (LA Architect, 3/83)*. I see the light now. While I thought I had written a book that detailed the interaction of local history, interior design, architecture, and popular taste, I now realize from Mr. Calvo's review that the book must actually be about decoration. How foolish of me to go to all that trouble to outline the history of the Hollywood Regency style, or to delve into the history of one particular Los Angeles neighborhood, or to have interviewed the remodelers themselves.

I am also grateful to Mr. Calvo because he has simplified any books and articles I might be undertaking in the future. I see now that one ought to write only about what is 100 percent unadulterated beauty and integrity, and never about ambiguous or downright ugly subject material. After all, unpleasant and troubling people, events, and phenomena will go away just by our wishing them to go away. How wrong it was for Hogarth to produce his unpleasant illustrations of the foibles of British Society. And how much better it would have been if Tolstoy had just titled his book *Peace* and left out the *War*.

What a relief it is that I don't have to worry about popular culture anymore. Thank you, Mr. Calvo, for relieving me of the onerous responsibility of worrying about the effects of the mass media and a mass-consumption society on architecture. And that brings me to the element of my new-found enlightenment for which I am most grateful. I never realized that there is no difference between an author and the subject he chooses. You see, I used to labor under the misapprehension that it was possible to take an intellectual interest in a subject without actually becoming part of that subject. I never realized that Truman Capote advocated murder by writing *In Cold Blood*. Here I thought I was presenting a set of buildings as the end result of modern consumer society, conspicuous consumption, the battle to lay claim to status, the nature of the interior design industry and the particular local history of Hollywood, and the architectural history of Southern California. After gaining the benefits of Mr. Calvo's insights, I know now that I was actually writing a textbook on contemporary architecture in which I was advocating these little remodeled houses as the cynosure of good design, and the final answer to all architectural problems.

I certainly hope that Mr. Calvo will review more books on popular culture. He could save members of the public a great deal of unnecessary trouble by telling them that they don't have to read any of them, and then proceed to inform the reader why this is true. This approach has the added advantage that he won't have to actually discuss the specific book at all.

John Chase
Los Angeles

Additions and Deletions: Freeway Walls



The most conspicuous cultural monument of Los Angeles is undoubtedly its freeway system. Every day most residents either hear its distant rumble, see its path slice through the grid of surface streets, or directly experience the kinesthetic sensations of accelerating, merging, swooping through interchanges, and performing other high-speed maneuvers. For these participants, even the long, boring straightaways and the frequent traffic jams can have a positive side; drivers can put the car on right-brain cruise-control and either slip some rockabilly or Dostoevski into the sound system or, for the less well-to-do, spend some time observing the city.

Increasingly the last option is being ruled out. The process has probably been going on for years; however this provincial did not notice the phenomenon until the Hollywood Freeway was channelized in 1981. Now the scaffolding and pallets of split-face CMUs seem to be creeping inexorably along every high-speed pathway, eating up the near views of neighborhoods and backyards and the lower half of the far views of hills and mountains.

What we find instead are examples of a new type of public construction. As with the earlier soundwalls built around Orange County housing tracts, that began as stark grey barriers and later became more elaborate, the designs of Caltrans' walls are continually evolving. There are miles of high, soot-encrusted walls on the San Bernardino Freeway that appear to date from some primitive era. These walls are so lacking in grace that they could have been built using verbal instructions only: "Lay a truckload of grey block, then a truckload of brown. Use up all those greys that don't quite match."

More recent examples demonstrate clearer design decisions and more demanding specifications: fawn-color split-face blocks laid in a stack bond with matching grout, wall sections that stagger forward and backward accompanied by a change in color or texture, and poured-in-place walls with rhythmic changes in texture. The results are fairly unobtrusive when the walls are low and set back from the roadway with

vegetation in between.

Sometimes these attempts at reducing the scale of the walls result in silly clichés. A low wall alongside the Golden State Freeway north of downtown L.A. is grey concrete with alternating sections displaying the results of such expressively rough-sawn and twisted formboards that one suspects the builder really used fiberglass liners. In addition, these sections are stained a wood-like brown. Perhaps the most handsome sound wall is on the west-bound Pomona Freeway near Montebello Boulevard: alternating walls of bush-hammered concrete and split-face block laid in a stack bond with much flowing greenery in between.

Other than this short section, only the Hollywood Freeway walls give as much as they take away. The design of these walls is unusual in that it varies from the orthodox modern design precepts that have naturally infused Caltrans' "brave new world" construction projects. First, the walls have a tripartite division: a base of flared concrete like the other walls, a middle section given greater expression through the use of a traditional pattern that alternates between one pink block and two greys, and, in marked contrast to other walls, a substantial precast concrete cap that projects on either side at the top. Second, the walls generally do not start and stop abruptly, as modern reinforcing allows them to do, but instead taper down at the ends so that the cap and the base meet. In addition, the walls zig-zag along the property line and up and down the terrain, juxtaposing nicely with the old wood and masonry buildings behind. At its best the total effect is that of driving through the emptied, landscaped moat of a European walled city.

Adventuresome as they are, the Hollywood walls are not without problems. A favorite view of the Griffith Observatory has been blocked off. Some of the precast caps were either not put on or have been knocked off by vandals. The most recently completed sections omit the cap altogether, replacing it with a crude mound of mortar. The remoteness of some of the walls from the



roadway has made them an easy target for graffiti. And, in a mistaken attempt at continuity, the designers tried to make the concrete walls on the overpasses match the block walls by using gridded forms and pink stain—an imitation concrete block wall! Undoubtedly the freeway walls offer some relief to nearby residents who must live with the roar of the road 24 hours a day. (Though a spokesman for Caltrans noted that most of the original residents of freeway-bisected neighborhoods, who were promised sound walls years ago, have since moved away. The new residents, who presumably had some choice in moving in, are the major beneficiaries.) However the walls are poor band-aids on the slash of an eight lane freeway.

For all other residents of the city the walls are a liability. As Kevin Lynch and other writers have pointed out, the primary manner in which most people come to know and understand a locale is by moving through it on its pathways. We all come to know certain neighborhoods by walking and driving through them on surface streets. But to form in this manner a cognitive map of a region as large as Southern California would take years of effort. The freeway system affords us snapshot views in rapid succession of myriad neighborhoods and landmarks. These views are often distorted and we may never visit the locales to get the correct picture, but without such mental images we can only bumble through our environment, relying on street signs and guide maps.

So far, some freeways have been left relatively unscathed, for example the Santa Monica with its breathtaking views of the Hollywood Hills. One can only hope that lack of funds will save us from a complete system of tunnels with sometimes-blue roofs, where we breathe concentrated fumes, try to drown out the ricocheted traffic noise with louder stereos, and see only a view of other dull little cars.

David Weaver

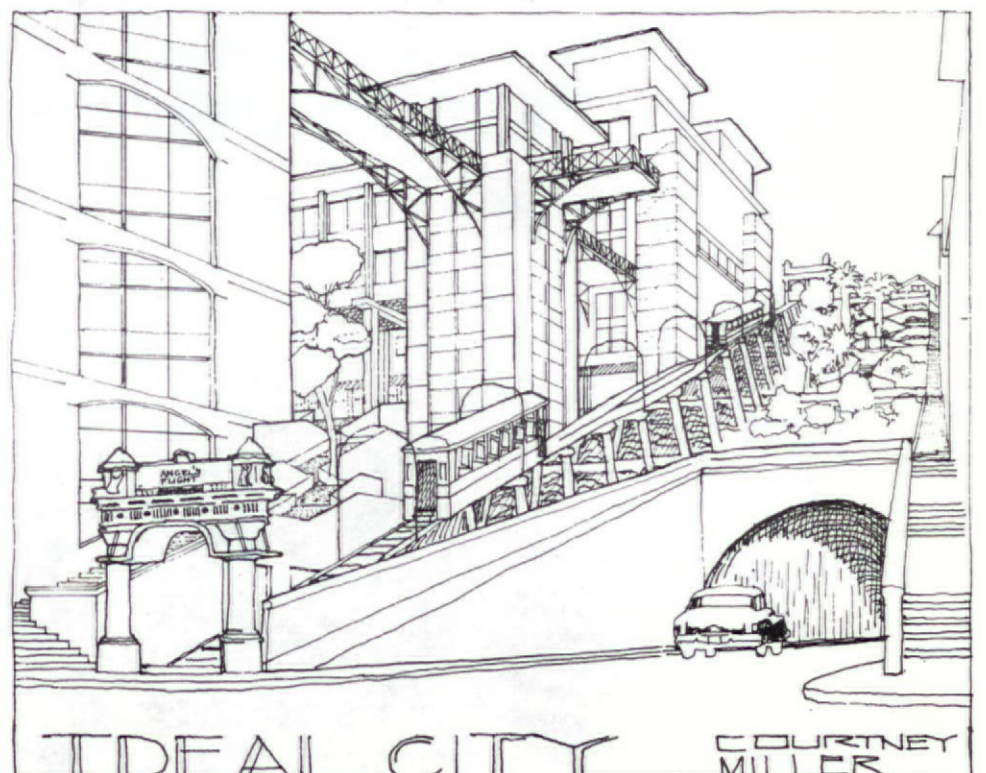
Change Note

Two major experiments have been made in this issue of *LA Architect*: text pages have been laid out in four columns instead of five, and the paper has been printed on high quality newsprint instead of glossy stock. Both have been made to cut costs and spruce up the image of LA/AIA's own newspaper. Responses are encouraged and should be made in writing to the Editor, *LA Architect*, LA/AIA, 8687 Melrose, Suite M-72, Los Angeles, CA 90069.

Correction

While everyone else gained a day, *LA Architect* gained a year in 1983. For several issues, the volume number has been incorrectly carried as 10; the newspaper is actually in its ninth year.

Also, in "Additions and Deletions: Friend or Faux" (*LA Architect*, 3/83), the photographs with captions beginning "Previously" and "Banking space" were incorrectly credited to photographer Richard Levy.



Will the Real Alison Smithson . . .

Alison Smithson, who delivered the second annual Claire Watson Forrest Memorial Lecture at USC last month, is a talented architect and fine writer, but as a speaker she disappears behind her subject. The lecture concerned the land, as it was given, and the dialogue the architect sets up with it. From the quietness of her talk it was hard to remember that she and Peter Smithson were leaders of the postwar new wave in England, and were key figures in Team X which led the assault against the obsolete principles of CIAM, which had itself led the way after World War I in establishing modern architecture and planning.

Nor would one have guessed the international stir the Smithsons' 1954 Huxton School caused when they exposed the mechanical ducts and conduits to full view. The school was something of a first dialogue with Le Corbusier, long pronounced dead, only to rise and build the Ronchamps Chapel which alienated his following among the Rationalists. The dialogue was with Corb's Marseilles Block, with its "honest" exposure of form marks on the concrete, which in the impoverished post-war England was an act of conservation.

The Smithsons' planning schemes for rebuilding bombed-out cities dismissed the sterile principles of skyscraper housing for ones based on the relationship of people to each other and to the environment—"human association rather than functional organization," as Theo Crosby wrote in his introduction to their book, *Urban Structuring*. This radical change of emphasis, which the Smithsons introduced in the 1950s, was

immediately accepted, along with their terminology—association, identity, cluster, etc. And the greatest of these relationships, according to the Smithsons, was to be able to identify with one's community.

When Mary Banham told me last fall that Alison Smithson had written a novel, and offered to lend me her copy, I remembered puzzling over Smithson's writing. One of the voices had a literary accent, and sometimes I came across a device that was out of good fiction—a leap from A to G, as Virginia Woolf called it, or was it A to H? Anyway, the leaps might have come out of Dorothy Richardson or Ivy Compton-Burnett, experimental novelists of the 1920s to 40s.

Not that most architects write badly, but they break no rules. They put all the 19th-century baseboards and picture moldings on their prose (guarding against prepositions you are not supposed to end a sentence with). They never experiment with form; they never stretch to the limit the adjustment of form to idea. Nor are they aware when anyone else does.

The novel, published in 1960, was an adolescent's fantasies about men, with reality cutting into daydreams, the two forever intertwined. There is even a long stretch of roman à clef about a CIAM conference that was both touching and funny.

If only Alison Smithson had been as willing to talk about herself at USC as was the delightful girl in her novel I would happily have sat until midnight. In America people always "talk shop."

Esther McCoy

Perspective: A Japanese Souvenir

"You're new here, aren't you?"

The large woman peered over her reading glasses; her remark was more an accusation than a question. In fact, we had arrived late the previous night. The bus from Osaka had dropped us at a downtown hotel where we found a cab. I handed the taxi driver a small card with a map on the back, and he sped off towards our *ryokan* at the edge of town. Our introduction to Kyoto was to be a traditional native inn, the kind of lodging I had first read about as an architecture student many years before.

After entering a courtyard, we faced a delicate, sliding screen. I knocked lightly, not wanting to violate the serenity of the dark night; no answer. A second knock brought nothing more than an echo. We were beginning to feel uncomfortable; the taxi had gone, the temperature was below freezing, and the cold darkness made us feel very much alone. On the third knock the screen slid open and we stepped into a small room—actually the living room of a family who lived next door to our *ryokan*.

"Yes," I said, "we got here last night."
"Don't you just love this place?" she asked. "It's so—authentic."

Our room was a terrible disappointment. Only hours before we had abandoned our shoes and climbed the steep stairs to our austere compartment. It was a typical eight-mat room containing a low table with two cushions, an equal number of wire hangers on a wall hook, and a coin-operated TV. Overhead was a circular, fluorescent fixture which made everything look as though it were decaying. The heat had been turned off earlier, so our beds, which were being unrolled over the tatami mats, included an electric blanket on the bottom and a grim, lead-weighted quilt on the top. I had anticipated the severe appearance—even looked forward to the ultimate experience in minimalism—but where was the grace and harmony? Where was that tranquil feeling of being at one with nature? Where was our single, perfect blossom in the classic vase? All we wanted was the light off.

"Well, actually," I replied, "the place is a bit disappointing."

"You're not serious," she scolded. "Why this is one of the most traditional inns in all of Japan! We've been here for days and just love the ethnic quality. Even breakfast is a cultural experience."

We were seated on cushions around a large, low table which was covered by a plastic tablecloth made to resemble lace; from what I saw, breakfast looked more continental than oriental. Orange juice came from a can, though it was unclear where the can came from. Coffee was powerful, and Wonder-type bread was available for

toasting. For this purpose, a young man was fully engaged plugging and unplugging the one toaster in different locations as each new guest arrived. There was marmalade for toast, which provided further evidence that cultural authenticity was obviously on vacation.

"Yes, very nice," I said.

"How long will you be here?" continued the woman. "You must absolutely see all the temples and shrines. Why, every one is worth a special pilgrimage."

"We haven't quite decided yet," I lied, sensing that any answer short of two months or so would generate further disapproval.

Actually, we had planned a short visit which would allow us to sample the highlights of the area's traditional architecture. But this would have to wait; our first priority was finding another place to stay. My sinuses were beginning to act up. By the middle of the afternoon we returned to the *ryokan* to check out. Our worst fears were realized when, on the verge of making a clean getaway, we bumped into the large woman at the door.

"Oh, no. You can't be leaving, can you?"

It was clear that she had categorized us as just another American couple who simply couldn't cope with the alien nature of a *ryokan*. When deprived of western comforts, that type typically turned and ran for a Hilton. I had wanted so much to enjoy the native experience; in truth, the place had been a painful letdown. Our new hotel, on the other hand, was large and comfortable and filled with a hundred delicate details we had desperately sought elsewhere.

"I'm afraid we must go," was my reply.

"We've had a change in plans."

We knew that as tourists we had deeply disappointed her, and unfortunately, she was taking it all very personally. She mustered up a final frown; in the voice of someone who has lost an argument, she threw off, "Well, then, sayonara, and all that."

We felt terrible, of course, but the feeling faded away as quickly as the steam that rose from our elegant teacups on the lacquered tray, in our gracious room at that other hotel.

Lester Wertheimer

Briefly Noted



Charles Eames with colleagues, 1960s.

Eames Tribute

A salute to the work of Charles and Ray Eames will be the theme of the Monday night lecture series to be held at Cal Poly Pomona beginning May 2. The series, entitled "Connections to a New Generation," will take place for three consecutive weeks in the Main Gallery at 7:00 p.m.

The lectures were coordinated by Annette del Zoppo, who will participate along with other former Eames associates: Deborah Sussman, Paul Prejza, John Follis, Mike Russell and David Meckel. Lecture topics include *Background*, *Parallels*, and *Trends*. An exhibit of Eames designs is also planned. For further information please call (714) 598-4182.

Action Workshop

On Saturday, April 9, from 9 a.m. to 1 p.m., Architects Designers Planners for Social Responsibility (ADPSR) will hold its first Action Workshop in the Pacific Design Center Conference Center. The workshop is especially directed to members and prospective members of ADPSR who wish to participate in making an agenda for the group's activity in 1983.

Invited speakers will be asked to respond to these specific questions: What issues and activities concerning the nuclear arms race are uniquely related to the design professions? What is the meaning of "social responsibility"? How should our cities and county respond to federal proposals for crisis relocation planning as civil defense against nuclear attack? How does the massive diversion of funds from social programs to armaments effect these professions? How can the consequences of the arms race and nuclear war be made visible to the public?

Workshops will be offered for each professional group, and others will focus on topics such as civil defense, political action, education and curriculum development, communication and the media, and energy and the arms race. Speakers already committed to participate include Francis Dean, Robert Harris, Sam Hurst, Charles Kanner, Raymond Kappe, Peter Maris, Harvey Perloff, George Rand, Ben Rosenbloom, Deborah Sussman, Virginia Tanzmann, and Martin Wachs.

A special film, "No Frames, No Boundaries," will be shown at the outset of the workshop. All individuals concerned with the critical and complex survival issues which we are facing as design professionals and as human beings are encouraged to participate. For further information or suggestions, please call Rose Marie Rabin at (213) 829-3482. There is no charge for the workshop.

Steel Awards

The American Institute of Steel Construction (AISC) is once again sponsoring its "Architectural Awards of Excellence" contest. This year's program will be the 21st time that the institute has recognized the outstanding structures built in this country utilizing structural steel.

The structures will be selected by a distinguished jury including Gunnar Birkerts, Wayne Bishop, Stanley Lindsey, George Notter and George Schipporeit. The winners will be the subject of a feature in the October issue of *Architectural Record*.

All registered architects practicing in the U.S. are invited to enter buildings constructed during the past two years. The structural frame must be steel, although it is not a requirement that it be exposed. There is no limit to the number of entries by an individual or firm.

Entries must be postmarked prior to May 16, 1983. For further information, write AISC at 400 N. Michigan Ave., Chicago, Illinois 60611.

Moderne Tour

Four spectacular Moderne homes in the Griffith Park/Silverlake area, plus the landmark Coca Cola Building in downtown L.A. are featured on a self-guided driving tour on Sunday, April 24. The homes will be open from 10 a.m. to 4 p.m., with tours of Coca-Cola from 1 to 4 p.m. These buildings have never before been open to the public.

The tour begins at the Haven of Rest Radio Station at 2400 Hyperion Boulevard in Silverlake, and takes about 3 hours. Tour tickets cost \$10. Only 300 will be sold, so advance reservations are advised by April 10. Send a self-addressed, stamped envelope to the Los Angeles Conservancy, 849 S. Broadway, Suite 1225, Los Angeles, CA 90014. Please state your first, second and third choices for starting time, on the half hour between 10 a.m. and 1:30 p.m. Comfortable shoes are recommended; photographs and sharp heels are not permitted.

Streamline Moderne architecture flourished in the 1930s, arising from an interest in new industrial materials and a fascination with the great modern transportation machines of aircraft and steamships. Its forms express an energetic spirit emerging from the doldrums of the Great Depression and an optimistic faith in the future. Typical Moderne forms in architecture are sweeping horizontal lines, curving corners, flat unadorned walls, glass brick, and metal strips and rails.

AWA Officers

The Association for Women in Architecture has announced new officers for 1983: President, **Vicki Lyn Carter**, facilities space planner, TRW; Vice President, **Catherine Cunningham**, freelance architect; Secretary, **Lang Troy**, freelance intern architect; Recording Secretary, **Shirley Brown**, Brown and Efav Design Development; Chief Financial Officer, **Robin Jaffe**, architect, L.A. Olympic Organizing Committee; Professional Representative, **Lorraine Rudoff**, project designer, A. C. Martin & Associates.

Berkeley Reunion

Alumni of the College of Environmental Design at UC Berkeley should mark their calendars. On April 9, in Wurster Hall from 10 a.m. to 6 p.m., the second Annual Alumni Reunion will take place.

Last year's festivities attracted over 500 people; this year the school wants to welcome twice that number. There will be a multitude of exhibits, special events, a barbecue, tours and more. All of these activities will take place in the setting of a university-wide open house. For more information, call Sheila Dickie in the Office of the Dean at (415) 642-0830.

Cooperative Education

The School of Architecture and Environmental Design at Cal Poly San Luis Obispo has established a new program of cooperative education, in which students alternate periods of study and work. Because of the success of the program the School has decided to expand into the Los Angeles basin and is seeking interested firms to participate.

Persons who would like more information about Cal Poly's coop program should get in touch with the Cooperative Representative: Sandra Davis Lakeman, Associate Professor, Architecture Department, School of Architecture and Environmental Design, Cal Poly, San Luis Obispo, CA 93407, telephone (805) 546-1315 or 528-8421.

For Scholarships

SCI-ARC will hold its Third Annual Scholarship Dinner with dancing at the Hotel Bel Air on Wednesday, April 20, at 7 p.m. Raymond Kappe, FAIA, founding director of the school, will be honored then on his completion of 30 years of architectural practice and 13 years of involvement in education. The community is invited to attend this evening in support of student scholarships. Reservations can be made with Arlene Ainsbinder at SCI-ARC, (213) 829-3482.

Words and Pictures

Architectural photography is a primary means by which we communicate information about the built environment. Nevertheless, the people and the ideas behind the photographs are not well known to many architects. *LA Architect* sent a list of questions to four established architectural photographers whose studios are located in the Los Angeles area. Two photographers chose to summarize their answers in statement form. In the future we hope to continue this dialogue with other area photographers.

David Weaver

Art

In a recent issue of *Architectural Record* (July, 1982), historian James Marston Fitch complained that current architectural criticism is too often based upon the perception of two dimensional photographs rather than the multi-dimensional experience that the real building affords. In regard to critics his point is probably overstated; most of them probably do visit the buildings they write about. On the other hand, most architects are not able to visit the buildings they see illustrated in the periodicals. It is they who must rely on photographs in order to stay current with new design ideas.

Ironically, architectural photographers are doing their jobs too well. Their creations are accepted as plausible surrogates for the real thing. In fact, through his control of light, viewpoint, and cropping, the photographer can capture an idealized view that the everyday fact of the building can never match. The converse is also true. Frank Lloyd Wright was once furious when a critical article on the Larkin Building contained photographs that depicted his work in less than heroic terms. He called the photos "murderous, wide-angle slanders."

The art of photography helped create the modern age in the fine arts and in architecture. The earliest photographs conveyed "reality" better than drawings or paintings. These arts were therefore forced away from traditional figurative expression toward modernist abstraction. In a more positive way photography was a force in the success of the modern movement in architecture. The International Style was largely brought to America through photographs of such European buildings as the Barcelona Pavilion (a temporary building which relatively few people saw). An inevitable result of this process, some critics have complained, is that the social ideals behind modernism were left behind when the images came to America.

Such criticisms come with success. The creative and skillful photographer endeavors to make the fact of the completed building travel back to the idealized vision of the original sketch. These and other, new found, attributes are memorialized on film and can travel in time and over distance while the original bulky artifact must inevitably sit and be rained upon.

Mr. Weaver, a member of the LA Architect Editorial Board, is an assistant professor at Cal Poly Pomona.

Julius Shulman

Now, with a half century of photography, forty-seven years entirely immersed in the photography of architecture and related design and disciplines, I find myself becoming even more involved. Life in my seventy-second year has become more provocative and rewarding.

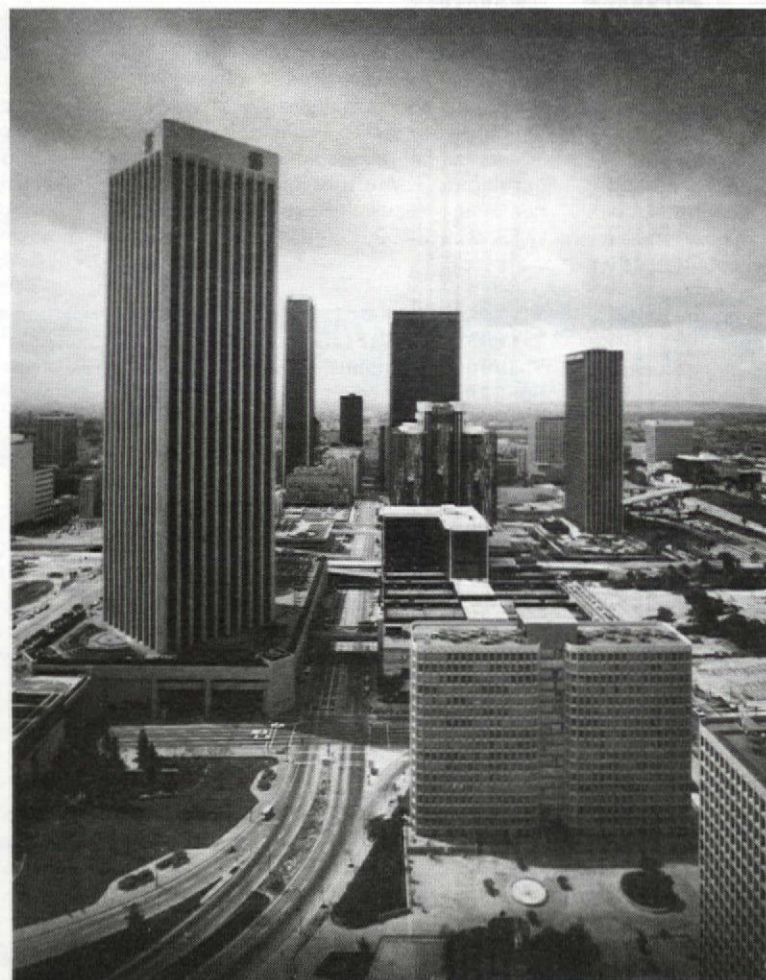
My two books on these subjects continue to represent my personal association with the philosophy and graphics of architecture and photography. My book, *Photography of Architecture and Design*, in its third printing, clearly relates to the values and techniques of our art.

Continuing seminars on the theme of learning to evaluate design for the purpose of transforming observations into photographic compositions are a major segment of my nationwide travels to universities and AIA chapters. Although I have performed such continuing educational demonstrations for years, it has been difficult to conduct them on the local "at home" stage! Therefore I am structuring a scholarship oriented series in conjunction with universities and the AIA.

A new exhibit at the University of Southern California School of Law is being shown as a means of illustrating environmental involvement in urban planning. The exhibit is in conjunction with a two day seminar on the specifics of "Making Better Use of our Urban Space" . . . or as I like to rephrase the title, "Suburban into Urban—A Transformation."

In summation, to the photographer: Do not "grab shots." Forget the camera until you have learned to equate with the design principles of the architect and his creations.

To the architect: Learn to realize that it is *your* image that is being produced and projected by the photographer. Can you afford to jeopardize this precious commodity by allowing your photography to be placed into the hands and camera of an inexperienced person?



Los Angeles skyline.

Tim Street-Porter

What are your goals in photographing an architectural design?

To provide a complete coverage of the building, as required. To evoke whatever qualities or moods the building might have, i.e. capture its essence. To take as many memorable pictures as possible.

What is your process in photographing a major work?

I often have to work very quickly. If so, I at least walk around the building to plan a shooting schedule, according to the changing light, and discuss the building with the architect, who of course knows the building much better than I do. Then I get to work. Ideally I like to visit the building before doing the job, look at preliminary pictures, and find out what problems I might encounter.

What is your advice to the architect seeking a photographer?

Be familiar with photographers by checking their work in magazines. Get recommendations from other architects as well as information such as who is easy to work with and who grants unrestricted access to the pictures afterwards (not everybody does). Meet photographers and see their portfolios. Compare prices. It might help to choose one who has good contact with the magazines.

What are your strengths as a photographer?

Style: I used to do fashion, reportage, and all kinds of photography for European magazines such as *Vogue*, *Harpers*, and *Queen* before concentrating more on architecture. My personal style has developed in these other fields, and I try to make my photographs interesting in an editorial sense and not look like bland advertising plates. My friends are artists and fashion designers and they influence my work.

Eye: To have a "good eye" is all important, and I think I can claim this.

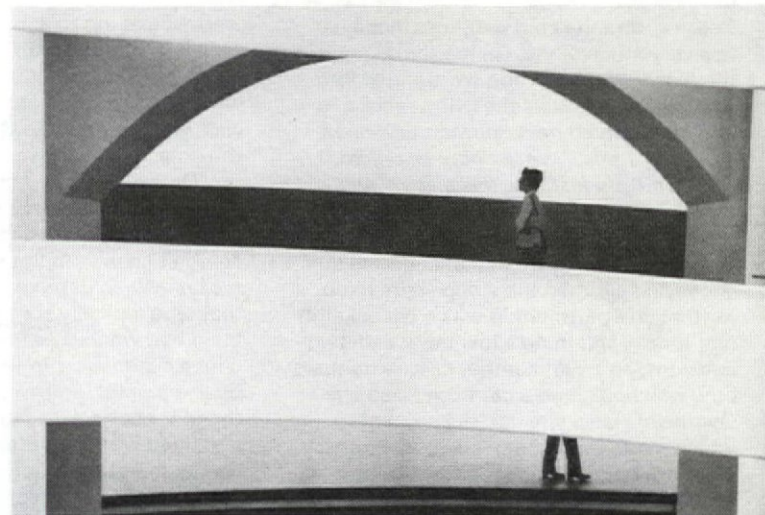
Background: I studied architecture for five years, and have worked in architects' offices, including that of Roche and Dinkeloo.

Whose work do you admire?

Walker Evans for his originality. He pioneered all that roadside documentation and did it best. Bill Owens, whose book *Suburbia* is one of the finest books about America. The pictures reveal all one ever needs to know about the architecture, decor, and way of life of tract estate residents. Each picture combines the detail one would expect from a high quality interior photograph with the reality of a candid snapshot: the occupants are actually living out their lives in front of the camera—a very difficult feat.

Joel Meyerowitz for sublime color printing, as seen in his books *Cape Light* and *The St. Louis Arch*, and for his exquisite rendition of color and light. Also Guy Bourdin, the fashion photographer, for his endless creativity, style, and technique, which put him above anyone else in his field. One can see his work in almost any issue of French *Vogue* over the last fifteen years. He is the best example of anyone doing any kind of commercial work, including of course architecture. Cartier Bresson was an early influence on me with his tight architectural compositions, an integral element of which might be a blurred cyclist!

Compared to the above, and much more, there is little to admire in architectural photography, although I do like many of the classic Shulman pictures of Neutra houses.



Guggenheim Museum (1980). "I noticed the legs, and waited until a suitable top-half came along. Luckily the legs stayed in place just long enough!"

Statement

Why is there little to admire in architectural photography? One reason is the nature of the work. The subject is large, inflexible and dominating, and the camera inevitably plays a subservient role. The constraints imposed by the brief limit aesthetic freedom compared to the art photographer using architecture as his subject, who is free to shoot whatever he likes according to a program he himself has set.

Also, the magazines he publishes architecture (excepting, perhaps, *G.A.* and *Archetype*) do not encourage photography beyond its basic function.

However, the main reason is that most photographers are still working within an archaic system of aesthetics, equivalent to nineteenth century landscape painting. The result is an idealized formality, a kind of frozen perfection strangely out of step with how we see things nowadays. This results in a banal world where everything is "correct": verticals are vertical, people are posed as if they are on a stage, and there is no life.

I respect the quiet beauty which comes from a good building photographed in perfect light. However, this beauty is in the subject, and not resulting from anything original in the pictorial concept. What is needed is something new and different once in a while, like the Cartier Bresson blurred cyclist mentioned earlier. Also, can we not try to develop more personal identity in our work?

Marvin Rand

Photographs are almost always our only means of experiencing buildings, and they are often viewed as a substitute for reality. Photographs capture and freeze an instance of real time in a manner that actually leads us to believe it to be reality itself. Camera-seeing is a special type of perception that supplements ordinary vision. It provides us with a second sight which informs and moves our sensibilities by revealing what the naked eye might not otherwise see.

The way one thinks is correlated to what one sees, and this has become more evident through the years. I have photographed the work of several generations of architects, much of which has been varied in scope and intent. As architectural values change with each generation, so do architectural objectives. The buildings of the current young practitioners are different in many respects from their predecessors and require a shift in attitude about how they should be photographed. It is crucial that each project be understood prior to being photographed; and this is accomplished by the photographer developing a rapport with the architect and his previous work.

Through the camera, the photographer totally controls his subject, and, by virtue of the frame, can edit it in order to sharpen or intensify its message. Photos can merely present the building detached from its surroundings, having it speak only for itself, or through various techniques the building can pass from a closed and silent existence into one that utters many messages with many kinds of readings. A building shown whole or in part can represent how it would be perceived by its occupants or express the logic of its conception. In short, a camera can show us something that we already know about, or it can produce myths.



Morphosis, 2-4-6-8 House, Venice.

Wayne Thom

What are your goals in photographing an architectural design?

I regard architecture as functional sculpture. My task as an architectural photographer is to dramatize the aesthetic value of this piece of sculpture.

What is your process in photographing a major work?

I believe that every photograph must make a statement. Therefore I must first identify the statement to be made and envision the final result. I will then proceed to compose, choosing the correct optics, lighting conditions, brightness, and contrast control in order to create the photograph envisioned.

What is your advice to the architect seeking a photographer?

The photographer should thoroughly understand the criteria of the problem and the solution. The architect must help the photographer in making arrangements with the client and providing access and cooperation while he is photographing the project. Be sure the project is in the best visual condition possible.

What are your strengths as a photographer?

a. My love and appreciation of good architecture. b. My technical training as a photographer. c. My Oriental upbringing and philosophy, which helps me keep everything in the composition at its ultimate simplicity. d. And most important is my attitude toward my work. I do not work; I merely live a very enjoyable life!

What is your attitude toward the expression of reality and artifice in your photographs, e.g. the use of props and the presence or absence of people?

I like to minimize on props and accessories so that my photographic statement is concentrated on the subject matter, architecture. I do use people, when necessary, for the purpose of illustrating scale, movement, and perhaps functional aspects of the space. I do not like to pose people; I prefer to capture them naturally, as if they belong to that space.

What equipment do you prefer to use?

Photographic equipment is merely a tool in my hand. I will use the appropriate equipment to fit a specific task, but the majority of my work is done with a 4x5 or 8x10 view camera. My 35mm camera is only used for producing 35mm transparencies.



Charles Kober and Associates, Metro Park, Seattle.

Statement

Although photography is the medium, the service I provide is communication. I am deeply involved in graphic design—producing architectural brochures, cinematography, and multi-media presentations to represent and promote architects' work. This diversification arose six years ago when I decided to help my clients use photography more effectively.

The world of communication is expanding and progressing so fast that architectural photographers must keep aware of new techniques, equipment, and philosophies or find themselves outdated. It is difficult, but challenging, to be an architectural photographer today. Not only must I be aware of the advancement in photography, but I must keep pace with the advancement in architecture and urban design. I must know what a black solar panel is for, why a particular window has a certain shape, why an elevation faces a particular direction, and whether a building conserves energy actively or passively.

I still thrill in creating photographs that have an aura of mystery, reveal the unfamiliar, evoke atmosphere and mood, and above all, make statements.

Business

Architectural photographers have high equipment and materials costs and are often buffeted by the same cycles of boom or bust that affect architectural practices. Most photographers are not in it for the money; nevertheless, fees must be charged and contractual agreements made.

In order to avoid misunderstandings, an architect must clearly comprehend both the fees he will pay and the photographic services he will receive for his immediate use as well as future fees or services that may be required, e.g. the use of a photo in a mass mailing sent out by the building's owner.

Photographers charge by the hour, day, or project. Some include supplies, processing, and travel in their fees. Most charge these items as reimbursable expenses. Fees for transparencies and prints can vary considerably, as can fees for waiting when the shooting is held up by bad weather. Definitions of "bad weather" or lighting can also differ.

Photographers own the rights to their images just as architects control the rights to their original drawings. They can require a royalty for each use and can veto a use if they feel it is contrary to their interests (this is rare but does happen). Most photographers do little or no work on speculation, i.e. the architect pays nothing and a magazine "buys" the photos. Most professional magazines pay little or nothing for photographs. Mass market periodicals often do pay, though there is hardly a big market for architectural paparazzi.

Chapter News and Notes

Chapter Pamphlet

The official LA/AIA brochure is now available at the Chapter office. The new publication is printed in black and white on glossy paper, and it was created by the Communications Committee under the guidance of chairman David Leckie and LA/AIA director Michael Ross.

The design of the brochure is by graphic artist Rosalie Carlson; the text was written by Leckie and Lester Wertheimer; images of Los Angeles were generously provided by photographer Julius Shulman. Wertheimer is not a member of the Communications Committee, but he is a member of the LA Architect Editorial Board.

According to Leckie, the brochure has been in the making for one year, and it is designed to integrate with identification material from National. The brochure will serve two purposes: It will reach outside of the chapter to provide information to prospective members and other allied professionals, and it will promote the strong internal identity of the Chapter among present members.

Did You Know?

- Fourteen award-winning projects from the LA/AIA's 1982 Design Awards Program are featured on pages 60-61 in the February issue of *Architectural Record*.
- The new AIA brochure, "Compensation Management: A Guideline for Small Firms," is fast disappearing from the Chapter office's inventory. If you are interested in obtaining a copy, the office will forward it upon receipt of your check in the amount of \$13.66, which includes tax and postage.
- The Chapter is sending out a call for LA/AIA Architect and Associate members-in-good-standing who will be attending the National Convention in New Orleans to serve as Chapter Delegates. Responsibilities will include attending a pre-convention caucus at the Chapter office, all three Convention Business Sessions, and two CCAIA Breakfast Meetings, and voting at the scheduled time.
- Applicants for the June ARE can obtain the new NCARB handbook and packets of the required AIA Documents at the Chapter office.

Janice Axon
Executive Director

Richard Schoen, FAIA

The AIA has advanced 94 of its members to the prestigious College of Fellows for their notable contributions to the profession. Among these distinguished members is Richard Schoen, a member of the Los Angeles Chapter.

Schoen is an associate professor in the Graduate School of Architecture and Urban Planning at UCLA. His practice and teaching both center on the integration of technology-conscious design into architecture and on introducing innovation into construction. He has done research and consulting in both areas since receiving his masters in architecture from UCLA in 1971.

Schoen's firm, RSA Architects, has recently been absorbed into Lawrence Research Associates in Westwood. In the future his practice will include architectural projects as well as the design of furnishings and photovoltaic systems.

Fellowship in the AIA is conferred on members of ten years' good standing who have made significant contributions to the advancement of the architectural profession, and it is the highest honor that the AIA can bestow on a member, with the exception of the Gold Medal. The new Fellows will be invested on May 22 at the 1983 AIA Convention in New Orleans.

Membership

New Members, AIA: **John Heglin**, John Heglin Architect; **Robert E. Lyons**, H.N.T.B.; **Michael Edward Gatenby**, Martin Stern Jr., AIA; **Alexander P. Tan**, Alexander P. Tan, Architect; **James Joji Takamune**, Welton Becket Associates; **Hendrik Konig**, Diamond Cut Design, Inc.; **Douglas Keith Hendron**, Flood, Meyer, Sutton & Associates; **Shreeivas N. Mate**, Maxwell Starkman AIA & Associates; **Yukio Onaga**, Robinson/Takahashi/Katz, Associates; **Alfredo B. Cabrera**, Robinson/Takahashi/Katz, Associates; **Michael Browers**, Kurt Meyer & Associates; **Leopold A. Ray**, Mark Briggs & Associates; **Frances Offenhausser**, Gruen Associates; **Guillermo M. Aguilar**, Gruen Associates; **Wayne Davis**, Wayne Davis, Architect; **David Rhodes**, Charles E. Copeland, Architect & Associates; **John R. Frost**, Skidmore, Owings & Merrill; **H. Thomas Felvey**, Corporate Planning and Research; **Clifford Jay Neiman**, Charles Kober Associates; **Andrew Elemer Paszterko**, ARCO Petroleum Products Company.

New Associates, AIA: **Adi Neumann**; **John Farkash**, Environetics International Inc.; **Dennis Teruaki Tanida**, Welton Becket Associates; **Joyce Zaitlin**, Spaceworks-Architecture & Planning; **Darrell S. Rockefeller**, Rockefeller/Hricak; **Jeanette Quon**, Robert L. Cooper Associates.

New Professional Affiliates: **Glen Paul Coates**, Vienna/Vienna, General Contractors; **Linda Burton**, Association Administrators & Consultants, Inc.

1983 Chapter Committees

Participate in your professional organization by volunteering for one of the LA/AIA Chapter Committees below.

Health Facilities	Stuart Greenfield, AIA 879-2924
LA Architect	John Mutlow, AIA 381-7067
Publicity	Tony Cifarelli 788-3256
Professional Practice/Ethics	Arthur O'Leary, FAIA 413-3131
Chapter Foundation	Bernard Zimmerman, FAIA 651-5511
Chapter Headquarters	Robert Nasraway, AIA 450-4449
Cultural Heritage	Barton Phelps, AIA 288-8200
Interior Architecture	Johannes Van Tilburg, AIA 394-0273
Corps of Architects	Mark Hall, AIA 933-1200
Housing	Frank Dimster, AIA 480-0812
Transportation	Robert Brainer, AIA 449-3917
Urban Design and Land Use	Jerry Pollak, AIA 477-1226
Education	Daniel Chudnoffsky, AIA 450-4449
Fellowship	Carl Maston, FAIA 937-2275
Membership	George Crane, AIA 936-1161
Membership Recruitment	Richard Sol, AIA 454-4715
Design Awards	Robert J. Clark, AIA 476-6145
State/National Awards	Kurt Meyer, FAIA 467-7151
Programs/Seminars	Harry Newman, AIA 889-0880
Architects in Government	Paul McCarty, AIA 485-5821
By-Laws	Margot Siegel, AIA 276-5015
Legislation/Code	Robert Reed, AIA 450-4449 Barry Schweiger, AIA 322-5798

Library Awards

The Thousand Oaks Library by A. C. Martin and Associates was one of five buildings to receive an award of excellence for library architecture in the 11th awards program for library buildings sponsored by the AIA and the American Library Association (ALA). The Library Awards will be presented to the architects and owners of the five winning libraries during a ceremony on June 27 at the ALA's annual conference in Los Angeles.

The awards are given every other year by ALA's library administration division and the AIA, to encourage excellence in the architectural design and planning of libraries. The program focuses on distinction in all types of library buildings. Awards categories are new buildings, additions, renovations, conversion to library use and interior redesign and refurbishing.

ASA

The ASA is offering a mini-seminar on the ABC's of information management at its April 19 program meeting, which will be held in the offices of Daniel, Mann, Johnson and Mendenhall (DMJM) at 3250 Wilshire Boulevard, fourth floor, Los Angeles.

The program will be presented by Marlene Barkley, assistant manager for information services at DMJM, and her assistants Mickey Conrad and Marti Pike. The topics will include information services, library organizations, in-house research, record center, and storage. The program will include a tour of the DMJM information facilities; DMJM has the fourth largest corporate architectural library in the U.S.

The mini-seminar is offered to members of the ASA as well as non-members. The \$6 fee includes the program, which begins at 6 p.m., and dinner. Reservations and information can be obtained by calling Charmaine Kenser, ASA program chairman, at Jacobs Architects, (213) 681-4561. Free street parking is available after 6 p.m.; pay parking is available in the DMJM building.

Associates

Who is the typical southland architect? What does the public think of this person? The LA/AIA Associates invite you to find out at an Identity Crisis Party on Friday, April 22 at 8:30 p.m. The evening of questionnaire responses, dancing, food, movies, and music will be an attempt to better understand how the profession is perceived.

A mid-evening presentation will consist of a profile of the typical southland architect compiled from responses to the questionnaire in last month's *LA Architect*. A film interviewing the users of our architecture—businesspeople, shoppers, children, seniors, suburbanites and urbanites—will reveal what the public thinks of this architect. Music and dancing to the visuals of "The Fountainhead" (H. R., the ultimate architect) will complete the evening.

The Associates request that attire be representative of your favorite architect, and that a corresponding hors d'oeuvre accompany your arrival. Hope to see you there; a location will be announced shortly.

WAL

The WAL is actively seeking sites for its October 1983 Home Tour, which is to take place in West Los Angeles. Architects who have designed a new or remodeled residence in that area are encouraged to nominate their work for the tour. If the present occupant is willing to throw open the doors for one day, please phone President Juanita Gulbrand at (213) 343-3573, immediately. WAL will make the final selections for this year's tour by May.

LA/AIA

Board of Directors Meeting 2202, Los Angeles Chapter of the American Institute of Architects, February 1, 1983.

- For the Record: **Yankey** stated that he, on behalf of the Associates, strenuously objects to the format of the Roster. The implied segregation by categorizing the various memberships is not of any benefit to the membership.
- Treasurer's Report: On behalf of Cyril Chern, **Axon** gave the treasurer's report. Cash on hand is \$58,918 with 20% of dues received.

Hall said that he had been contacted by a Member Emeritus, to know why he was being charged \$40. Axon responded that due to the increase in postal rates and other expenses the finance committee voted to give each Member Emeritus the option to receive Chapter correspondence and publications for a fee of \$40. It was decided that the Finance Committee will review the matter in November for next year's budget; perhaps some other solution can be arranged.

• Executive Director's Report: **Axon** stated that the National Convention will be held in New Orleans from May 21 through 25. All those planning to attend should make reservations early. Additionally, those who are willing to be delegates should let Axon know as soon as possible.

• Associates' Report: **Yankey** stated that he has been appointed to serve on the Associates Task Force for National. Its purpose is to establish a communications network for the Associates at a national level. The 1983 Associates' Voyage Festival will be held on October 29.

• WAL Report: **Gulbrand** reported that the Home Tour for 1983 will be in the area of West L.A. near Wilshire. She asked that anyone who knows of worthwhile homes, condominiums, or other residential buildings in that location to let her know.

• Communications Luncheon: **Tyler** introduced **Arthur O'Leary**. O'Leary reported that he had established the lunch-meeting program to find out what members were thinking. The meeting was not structured; he would ask those present to write down a topic, and then he would arrange the suggestions for discussion. While lunch was eaten the members got acquainted. The participants were picked at random, and he set aside more than one date so that everyone could attend at some time. After the meeting, O'Leary would write a short report of the topics discussed and send a copy to all who attended. Tyler said the lunch meeting was an excellent idea, and he requested that each Board member have at least one during the year.

• Revised Rules of the Board: After much discussion, **moved Widom/second Hall, the following:** that the rules of the Board as revised by the Committee be accepted. **Carried.**

Tyler introduced **Ron Takaki**, former Director of the Associates. Takaki distributed copies of the Memorandum Re: LA/AIA Public Awareness Task Force Report, and reviewed it with the Board members. The Board generally accepted the concept of the memorandum.

Tyler introduced **Barton Phelps, Betty Gay** and **Mary Murtagh**, who discussed the current plans for the Central Library. The Library Task Force has come up with a solution which involves adding a wing to the eastern portion of the existing structure and on the western portion putting in subterranean parking. It also involves a sale/lease-back agreement with a private developer, who will build a high-rise building within 1500 feet. The funding will be obtained by bond issue, value of transfer of development rights, and value of tax benefits available to the developer. These values add up to plus or minus 65 million dollars; however, the

A new-found confidence in the economy? With interest rates lower, some clients are now moving to take advantage of today's favorable bidding environment. Design firm principals are responding to increased numbers of RFP's. And the design firm expansion / re-organization is getting underway... with caution. Hundreds of applicants—some qualified, many not—respond to every rumor of a job. The screening, interviewing, qualifying and re-interviewing goes on and on—

don't forget, we are a quickly-responding source center for employees and consultants both long-term and temporary that have been professionally interviewed and qualified.

Employed and insured by us while working for you, or employed directly by you—it's your choice.

Call and ask: (213) 829-5447
2121 Cloverfield Boulevard
Santa Monica California 90404

STAFF
INC.

The
Design Professionals
Source Center
For Employees
and Consultants

total projected costs will probably run closer to 89 million. The group had originally thought that the would have to have the complete schematic design before they solicited a developer, but now they feel that this will not be necessary. They also intend to retain a firm control over the architectural selection process. This will be part of the contract with the developer.

Phelps requested that the Board submit a letter to CRA stating that LA/AIA endorses the proposed plan. **Malecha** stated that he was quite concerned that the Board did not know what specifically it was supporting. They had not seen any plans and did not know what type of off-site building would be erected. After much discussion, it was decided that the Board would delay sending the letter until the plans for the new development were further along. The Library Board will get back then.

• CCAIA Meeting Report: **Newman** gave a report on the CCAIA Conference held on January 27 and 28. He discussed the resolutions that were submitted and the results of the discussions. The resolutions for having the votes counted electronically or some other method of having each vote weighted was approved for further research. Three policy statements were issues: reports on design review boards, energy, and conservation. The architects' lien rights were discussed and **Bob Allen** is going to pursue this. The CCAIA Board's size was reduced to 42 to make it more efficient. One of the final items was that **Ken Newman** was put in charge of an Ad-Hoc Committee to screen and prepare resolutions for next year's AIA Convention.

• Other Business: **Moved Lyman/Second Hall, the following:** that the list of new members be approved. **Carried.**

Miller discussed the Architectural Practice Law and said that he was involved in amending the law and filling in loopholes.

Book Review: An Outline History



Raschdorf's
Opera House
in Cologne
(1870-72)
in a second
Empire style

Excerpt from "Vienna and Berlin," illustration page 107, *Modern Architecture and Design*.

Modern Architecture and Design: An Alternative History
by Bill Risebero. MIT Press, 256 pages, \$17.50

As the building industry developed in 19th-century Britain, contractual and competitive bidding became institutionalized as a part of the growing capitalist economy. The industry was always, as Bill Risebero tells us, at the periphery of the economy. New construction depended on surplus capital; in times of recession, the surplus dried up and the building industry was among the worst affected. Architecture, which has always been in the domain of the establishment, was with the growth of capitalism related more and more to the changing conditions of the economy. Recent history indicates that the situation has not changed.

Bill Risebero's *Modern Architecture and Design: An Alternative History* looks at changes in architecture and design of the 19th and 20th centuries in the context of

the developing industrial economies of Europe and North America. Risebero quotes Marx and Engels while introducing the intentions of the book and explains, "Modern Architecture and design must thus be seen in the context of, and defined by, the modern economic system. . . ." The modern economic system is capitalism.

The book is a narrative and descriptive history rather than an analytical one. Although Marx is quoted and often mentioned, the dialectical methodology of Marxism is not used. This is not a revisionist history of modern architecture, but the focus is broad. The book is comprehensive, and nearly everything that happened in 19th and 20th-century architecture is covered. But because so much information is included without detailed explanations, the approach suggests an introductory outline, which is to be followed by a detailed lecture during the next class.

For example, on just two pages of text, Risebero mentions concessions to workers made by Bismarck's government, the regaining of political power by land owners in Prussia and Austria, the architectural patronage of Ludwig II, the construction of the Festspielhaus in Bayreuth and the first performance of *Der Ring des Nibelungen*, Wagner's influence on Nietzsche, the influence of Christian values on western civilization, the writings of Darwin and Spencer, and the growing idea that the architect is a social and intellectual elitist, which was described by William Morris as perpetuating "the great architect . . . guarded from the common troubles of common men."

All of this is not suggesting that Risebero does not have a point of view and is simply listing events; *An Alternative History* has a strong bias. In discussing the solutions to contemporary problems of design, the author says, "Morris, like Marx, saw a vital need to break down the elitist state apparatus in order to restore the autonomy and creativity of the individual; the constructiv-

ists worked to this end . . . to treat buildings as needs rather than commodities, to put the real needs of the people first."

The author also explains how the growth of capitalism in the 19th century resulted in the growing regimentation of society. When the Austrian emperor Franz Josef rebuilt Vienna in 1858, the public and government buildings were surrounded by a system of broad avenues and open spaces called the *Ringstrasse*. This system provided a boundary between the ceremonial spaces of the government and the residential city of the bourgeoisie; the working classes lived further out, separated by another ring road. Along with the special regimentation of the individual came his exploitation by the growing industrial economic system. Risebero's point of view is that the architect, by being more aware of the needs of the people and their real position in a dynamic and dialectical society, will be able to contribute to the creation of a better physical environment. The solutions will meet, in the author's words, "not only functional needs but also evolutionary ones by helping all people develop their inherent skills and spirituality."

The book is amply illustrated with drawings by the author which, like the text, are comprehensive. (There are 106 pages of illustrations.) A page of drawings with the title "Vienna and Berlin" is typical and includes a plan of reconstructed Vienna, the facade of Ferstel's Votivkirche and Hansen's Heinrichshof in Vienna, a portrait of Bismarck, a map of central Europe showing the extent of Bismarck's Prussia, the opera house in Cologne by Raschdorf, and Hitzig's Berlin Exchange. The drawings are clear and informative, and they relate to the text; their style is recognizably "architectural." The author provides a selected bibliography which is listed by chapter and for general background information; there is also a complete index.

Charles Wheatley

Group DeVille

Passive and Active Solar Design
Energy Consulting
'Title 24' Code Compliance
(213) 829-2738

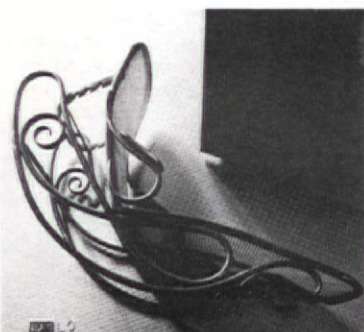
**LA Architect
Classifieds
Sell**

For Information Call 461-7626

ARCHITECTURAL
PHOTOGRAPHY
& DESIGN



RICHARD J. LEVY
1015 N. KINGS ROAD
SUITE 115
LOS ANGELES, CA. 90069
(213) 654-0335



THONET
THE ARCHITECT'S GALLERY
310 VENICE WAY, VENICE, CA 90291
EXHIBITION OPENS SATURDAY, MAY 7, 1983
ALSO OPEN SATURDAY, MAY 14, 21 & 28
10 AM-4 PM OR BY APPOINTMENT (213) 823-3552

Look to this symbol

**Repro-Graphic
Supply**

for all your drawing and
diao printing needs.

• BRAND NAMES

Blu Ray/Borco/Charvoz/
Clearprint/Designmate/Diazit/
Dietzgen/Gradco/Hamilton/
K + E/Kroy/Luxo/Mayline/Mutoh/
Neolt/Planhold/Rayven/Register-
mate/Repro Technology/
Teledyne Post/Teledyne Rotolite/
Vemco

• EQUIPMENT AND SUPPLIES

Drafting and lettering machines,
vinyl board covering, leads and
sundries/Chairs, lamps, drawing
and light tables/Paper and film
for diazo printing and drawing/
Pin bars and punches/Diazo
machines, vacuum frames, and
parts/Deionized water, aqua and
anhydrous ammonias.

• REPRO SERVICES

Printing title blocks/Machine
maintenance/Pin bar punching/
Consultation/Sales/Installation/
Delivery

Repro-Graphic Supply
2737 San Fernando Rd.,
Los Angeles 90065
(213) 223-1511

LUMBER ASSOCIATION OF SOUTHERN CALIFORNIA

We have available to you:

Design information
Technical assistance
Literature including

Timber Construction Manual
Grading rule books
Western Wood Use Book
National Design Specifications
Span tables



WOOD — The only renewable natural resource

If we can be of help to you, call or come by

1915 Beverly Blvd. Ste. 202 Los Angeles, Ca. 90057
213-483-6450



studio wang
architectural illustration

18019 skypark circle
irvine, calif. 92714
714 641-1002

EXPAND YOUR LIVING SPACE WITH A FOUR SEASONS PASSIVE SOLAR SUNROOM/GREENHOUSE

OUTDOOR LIVING — INDOORS!

Bring light, air and
sunshine into your
home. Create luxurious
sunlit spaces with a
beautiful FOUR
SEASONS GREENHOUSE.

IDEAL STRUCTURE FOR

- Hot Tub Enclosure
- Family Rooms
- Dining Areas

QUALITY FEATURES:

- Factory sealed insulated glass.
- Exclusive patented Pow R. Vent™.
- Meets all building codes.
- Curved or straight eaves.
- Maintenance free.

ENJOY YOUR FOUR SEASONS SUNROOM ALL YEAR!



Authorized Dealer
CALIFORNIA SOLARIUMS



FOUR SEASONS SUNSPACE / GREENHOUSE

11972 WILSHIRE BLVD., W L A
(213) 479-7733

432 SO. PACIFIC CST. HWY., REDONDO BEACH
(213) 540-2093

VISIT OUR SHOWROOM OR CALL

April Calendar

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

Chapter Events:

- April 13: **Downtown L.A.: The Cultural Center of the Region**, panel co-sponsored by SCI-ARC, moderated by Esther Wachtell of L.A. Chamber of Commerce, including William Bushnell of L.A. Actors' Theatre, Max Palevsky of Museum of Contemporary Art, Robert Tyler, FAIA, artist Joe Fay, architect Eve Steele, and Michael Newton of Performing Arts Council, 8 p.m. in 611 West Sixth Street Building, Los Angeles. Call SCI-ARC, 829-3482.
- April 16: **Downtown L.A.: The Making of a Community Through Housing the Poor, the Worker and the Affluent**, panel co-sponsored by SCI-ARC, moderated by James Bonar of L.A. Community Design Center, including Paul Silvern of Skid-Row Development, Tanya Tull of Para Los Niños, Michael Collins of Angelus Plaza Elderly Housing, and Steven Albert of Forest City Dillon, 8 p.m. in 611 West Sixth Street Building, Los Angeles. Call SCI-ARC, 829-3482.
- April 19: **Architecture: A Humanist Art**, LA/AIA program with Robert Marquis, reception 6:30 p.m., presentation 7:30. Admission: \$5. PDC Room 259.
- April 19: **ASA** program meeting on information management, with Marlene Barkley of DMJM, 6 p.m. in DMJM offices, Los Angeles. Fee: \$6, includes dinner. For reservations, call Charmaine Kenser at 681-4561.

- April 21: **Downtown L.A.: Implementation of Dreams, Schemes and Realities**, panel co-sponsored by SCI-ARC, 8 p.m. in 611 West Sixth Street Building, Los Angeles. Call SCI-ARC, 829-3482.
- April 22: **Identity Crisis Party**, sponsored by Associates, 8:30 p.m. at location to be announced. Call Donna Brown at 655-8788, after 6 p.m.

Courses:

- April 6-June 15: **Designing Shelter for Energy Savings**, with architects Douglas Stenhouse and Stanley Keniston, Wednesdays, 7-10 p.m. in Room 411, Extension Building, UCLA. Fee: \$185. Call 825-9061.
- April 13: **Planning the Manufactured Home Subdivision**, with Barry Berkus, AIA, 7-10 p.m. in Kinsey 247, UCLA. Fee: \$35. Call UCLA Extension, 825-9414.
- April 15-June 14: **Hotel Design: Public Spaces**, with design director John Duffy, Tuesdays, 7-10 p.m. in Room 3343C, Graduate School of Management, UCLA. Fee: \$185. Call UCLA Extension, 825-9061.
- April 22, 23: **Marketing Strategies**, with management consultant Weld Cox, Huntington Sheraton, Pasadena. Fee: \$95 AIA members, \$115 others. Call Pasadena Foothill Chapter, 796-7601.
- April 27: **Integrating the Manufactured Home With Its Surroundings**, with Don Conway, AIA, 7-10 p.m. in Kinsey 247, UCLA. Fee: \$35. Call UCLA Extension, 825-9414.

Exhibits:

- Through April 23: **Finland: Nature, Design, Architecture**, part of "Scandinavia Today" series, Tuesday-Saturday from 12-5 p.m., University Art Galleries, USC. Call 743-2799.
- Through May 22: **Four Villages: Architecture in Nepal**, Craft and Folk Art Museum, Los Angeles. Call 937-5544.
- April 1-20: **Tradition and Transition: Posters from Yugoslavia**, architectural graphics, 10 a.m.-5 p.m. in Galleria, Pacific Design Center. Call 657-0800.

- April 10-24: **Downtown L.A.: The Urban Revival**, documentation of buildings in SCI-ARC Design Forum, Tuesday-Friday from 4-7 p.m., Saturday-Sunday from 1-6 p.m., Architecture Gallery, Santa Monica. Admission: \$1 students, \$2 others. Call 829-3482.
- April 15, 16: **Poly Vue**, showcase of student work sponsored by ASI and Environmental Council, 9 a.m.-6 p.m. at School of Environmental Design, Cal Poly. Call (714) 598-4592.
- April 27-May 15: **Design Charrette Drawings** from three-day exercise, part of SCI-ARC Design Forum, Tuesday-Friday from 4-7 p.m., Saturday-Sunday from 1-6 p.m., Architecture Gallery, Santa Monica. Admission: \$1 students, \$2 others. Call 829-3482.

Lectures:

- April 5: **Planning Elsewhere: Determinants of Urban Form**, by Meyer Wolfe of University of Washington, Seattle, 5 p.m. in Annenberg 205, USC. Lecture preceded by reception and followed by buffet. Call USC Planning, 743-2264.
- April 14: **The Impossibility of Planning in Los Angeles**, by historian David Clark, 5:30 p.m. in Architecture 1102, UCLA. Call 825-8957.
- April 16: **The Moderne in L.A.: From Art Deco to Streamline**, by historian David Gebhard, 3 p.m. at Woodbury University, Los Angeles. Donation: \$1 L.A. Conservancy members, \$2 others. Call Conservancy at 623-CITY.
- April 28: **The Automobile, Transit, and the Sprawl of Los Angeles: The 1920s**, by Martin Wachs of UCLA, 5:30 p.m. in Architecture 1102, UCLA. Call 825-8957.
- April 30: **The Concept of Regionalism in Environmental Design**, by architect and landscape architect David Streetfield. Fee: \$15 students, \$25 others. Call UCLA Extension at 825-9414.
- May 2: **Connections to a New Generation**, first lecture in series saluting Eames' work, 7 p.m. in Main Gallery, Cal Poly. Call (714) 598-4182.

Other Events:

- April 9: **Action Workshop**, sponsored by Architects Designers Planners for Social Responsibility to discuss issues of arms race, Conference Center, Pacific Design Center. Call Rose Marie Rabin at 829-3482.
- April 13: **Camera Day at Hollyhock House**, occasion for non-commercial photography, 10 a.m.-2 p.m. in residence designed by FLW, Los Angeles. Admission: \$1.50. Call 660-2200.
- April 20: **3rd Annual SCI-ARC Scholarship Dinner**, to raise funds for scholarships, 7 p.m. at Hotel Bel Air, Bel Air. Call Arlene Ainsbinder at 829-3482.
- April 24: **Streamline Moderne Tour**, sponsored by L.A. Conservancy, 10 a.m.-4 p.m. in Griffith Park, Silverlake and downtown L.A. Tickets: \$10. Reservations required by April 10. Call 623-CITY.
- April 27: **The Real Estate-Transit Connection**, symposium sponsored by L.A. County Regional Planning and Lincoln Institute, with Pat Russell of L.A. County Transportation Commission, Arthur Teele of Urban Mass Transit Administration, Albert Ratner of Forrester City Enterprises, and planning consultant Manuel Padron, 9 a.m.-12 p.m. in Room 150, Hall of Records, Los Angeles. Call Jim Harle at 974-6457.

Readers should keep in mind that listings in the Calendar are subject to change. Please confirm information by calling in advance.

Those who would like to submit written information regarding an architectural event should include the date, name, time, location, and charge, if any, for the event, and the number to call for information. Mail submissions to the following address: LA Architect Calendar, Los Angeles/AIA, 8687 Melrose Ave., Suite M-72, Los Angeles, CA 90069. Submissions must be received at the Chapter office by the seventh of the month before the month of publication.

THE TUBE:

A waterproof cordura nylon case with rigid plastic insert. Keep your drawings dry and protected while you travel.

Size: ☐ 25" (\$29) ☐ 31" (\$30) ☐ 37" (\$31)
Color: ☐ Black ☐ Red ☐ Blue ☐ Gray
Strap: ☐ Black ☐ Red ☐ Blue ☐ Gray

Name:
Address:
City, Zip:

Add \$2.00 postage and
make checks payable to:

Design-90 P.O. Box 9925 Venice, Cal 90291

ENERGY ANALYSIS
CEDM STANDARD DESIGN
RESIDENTIAL · COMMERCIAL
JOB COST CONTROL

math/tec

COMPUTER AID FOR ARCHITECTS AND ENGINEERS
118 SOUTH CATALINA / REDONDO BEACH, CA 90277 (213) 374-8959

LA/AIA Officers
Robert Tyler, President
Martin Gelber, Vice President
Cyril Chern, Treasurer
Chester Widom, Secretary

LA Architect
Published monthly (except August) by the Los Angeles Chapter/American Institute of Architects, 8687 Melrose Avenue, Los Angeles, CA 90069. (213) 659-2282.

One year mail subscriptions: \$15. Students \$12. Overseas \$25. Advertising rates, including inserts, are available from Chapter office.

Editorial contributions and correspondence are invited. The opinions stated are those of the authors only, and do not reflect the official position of the AIA or the Los Angeles Chapter, except where noted.

Appearance of names and pictures of products and services in either editorial or advertising does not constitute an endorsement of same by the AIA or the Los Angeles Chapter.

Editor:
Barbara Goldstein
Managing Editor/Advertising:
Bruno Giberti: 461-7626

Editorial Board:
John Mutlow, AIA, Chairman
Janice Axon
John Chase
Peggy Cochran, AIA
Frederic P. Lyman, AIA
Barton Phelps, AIA
Michael Rotondi
A. Jeffrey Skorneck, AIA
David Weaver
Lester Wertheimer, AIA

Editorial Board Emeritus:
Thomas S. Hines
Michael F. Ross, AIA
Thomas R. Vreeland, FAIA

Contributors:
Frank Israel
Courtney Miller
John Pastier
Charles Wheatley

Typesetting and Production:
Mondo Typo, Santa Monica

Classified Ads

For Sale

Crane plumbing fixtures designed by Henry Dreyfus. Unused, still in crates. (213) 774-6021.

Opportunities

Electro-architectural acoustic seminars by international authority (available for consulting). 4 weekends at \$30 each. Starting soon. Call/leave message for program: Claude Venet (213) 207-1274.

Position Available

Architectural designer and consultant, \$3250 per month. In North Hollywood. Oversee and coordinate design, planning, construction and structural integrity of commercial and residential projects incorporating marble, granite and onyx, as structural elements, facades and decorative facing. 5 years experience or 5 years related. Familiar with marble, granite, onyx usage

with demonstrated ability in development and supervision of construction. Please send this ad and your resume to Job Number 8300, P.O. Box 865, Sacramento, CA 95804, no later than May 1.

Architect. Award-winning firm needs a multi-family designer with a minimum 5 years related experience immediately. Must relocate to Houston, Texas. Send resume and samples of work to F. D. Anderson, KMI, 2405 S. Gessner, Houston, TX 77063. No phone calls please.

Part-time faculty position, architectural design studio: part-time positions at appropriate ranks in relation to experience, with responsibility for teaching architectural design. The school intends to involve a large number of highly qualified professionals in its studio programs. Appointments will be made for one or two semesters. Teaching assignments are normally three afternoons per week and participation in school-wide reviews. Professional degrees, architectural license, achievement in practice, and prior teaching experience are preferred qualifications. Candidates for part-time positions should

submit a letter of application, a resume, and a portfolio or slides. Deadline for consideration for Fall, 1983, is April 22, 1983. Deadline for Spring, 1984, is November 1, 1983. Send applications to: Robert S. Harris, Dean, University of Southern California School of Architecture, University Park, Los Angeles, CA 90089-0291, (213) 743-2723. The University of Southern California is an equal opportunity-affirmative action employer.

Position Wanted

Employed, licensed, project architect (14 years experience) completing degree in computer information systems, seeks systems position with design firm committed to integrating CAD and on-line computer information systems. 663-3407.

Space Available

Century City North Building. Two-year lease available on fully equipped and partitioned offices. Suitable for architectural, space-planning, graphic design, engineering consultant and related professionals. \$1.65 per square foot includes work desk, shelving, and partitions. Prime location within building. Contact Rick or Shana, 552-0767.

Convenient Wilshire W.L.A. location. 340 square feet, 9-foot ceiling, skylight, grey carpet, Louverdrapes, all services, parking. (213) 477-0084.

Granada Building, 672 S. Lafayette Park Pl. Prestigious office space, reasonable rates, mid-Wilshire landmark building, garden-patio setting, security. 1000-3000 sq. ft. units. Call 389-3637 or 885-5988.

Loft-office space, downtown LA, 5000 square feet. Exposed wood trusses, skylights, original brick. Contact Aronson Investments at 627-1376.

Share newly remodeled architectural space and equipment; 7,000 square feet available adjacent to Van Nuys Airport. (213) 786-0211.

Miscellaneous Wanted

Art and Architecture needs a second-hand flat file for storing artwork. Please call Barbara or Leslie at (213) 651-3112. Tax-deductible donation.

Plywood and chrome furniture, 20s to 50s. Designed by Eames, Breuer, Mies Van der Rohe, Gilbert Rhode, George Nelson, Mathison, etc. Call 658-8820.

Questions about
Hardwood
Flooring?

Call us.
We're As
Close as
Your Telephone.

Hardwood Flooring
Information Bureau

just call us...

(213) 357-2224

there's never a charge.

This is a service provided to architects, builders, and interior designers. Our technical staff can supply you with literature, full color brochures, research data, consultation, and specifications assistance in the selection of the correct genuine hardwood flooring for your project. At no charge.